

**STUDY
FEBRUARY
REMINDERS
TO-DAY!**

Sell 'The Vagabond King' NOW!

Publix Opinion

The Official Voice of Publix

**STUDY
FEBRUARY
REMINDERS
TO-DAY!**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of January 10th, 1930

No. 18

HIGH PRESSURE DEMANDED IN DELUXE SHOWMANSHIP

PUBLIX MACHINERY WHIRLS TO PUT SELLING PRESSURE BEHIND 'VAGABOND KING'

As a mark of appreciation to the entire Paramount organization, Publix showmen, thru Mr. Katz, have undertaken the job of creating gross box-office records that will stand for all time, on "The Vagabond King."

Acting upon a suggestion from Messrs. Katz and Dembow, every department in Publix is already functioning to make each engagement of "The Vagabond King" the most outstanding of any product that has ever played in a Publix theatre.

In addition to all of the great many things that are now being done by the Paramount organization to sell "The Vagabond King" in advance to the public, showmen in Publix expect to exert selling pressure that has never before been known in show-business.

The Paramount organization is using an exceptionally intensive national campaign of display advertising in magazines, radio, newspapers, and on billboards. In addition, the Ad-Sales department has prepared an unusually attractive and alluring supply of ticket-sales accessories. Aided by every person in Paramount and Publix who can contribute anything in the way of advance material, Paramount is issuing a special press book that is bursting with ideas, copy and suggestions that are designed to enthrall every community.

Radio Hour Plugs
Newsreel subjects and one of the most compelling advance-trailers that many experienced showman-minds could produce, are added helps. The Paramount-Publix radio hour will plug the picture a half-dozen times, using both Dennis King and Jeannette MacDonald, the stars.

Despite the exceptional ticket-
(Continued on Page Two)

Where??

Where are those Scrap-Books from your town on the DECEMBER DRIVE? Get them in, sure, — and soon!!!

MR. KATZ TO CONCENTRATE PERSONAL ATTENTION ON ALL LARGE THEATRES TO STABILIZE PROPER WEEKLY GROSS

Taking the close supervision of all of the Deluxe theatres in Publix as a particular task of his own, Mr. Katz today advised PUBLIX OPINION that he intends to assure himself that these theatres will keep the weekly grosses in an evenly ascending curve, rather than in the haphazard, zig-zag line shown on the 1929 gross-graphs.

"A theatre that can fluctuate from \$18,000 to \$35,000, or from \$45,000 to \$75,000, is in serious need of attention that will lift up the average.

"I am not criticising anyone, but I do intend to see to it that the organized-thinking and co-operation that is necessary, is immediately applied to each of these theatres.

"In Greater New York, where the theatres get the benefit of ideas, corrections, and observation from a great many home office officials, intelligent pressure is exerted each week that makes for the best results. The same holds true in Chicago and Detroit, where there is a large number of Publix theatres in each city. In the cities where we only have one de luxe theatre, the figures tell me the story that after turning in a big week, the theatre-staff relaxes and takes it easy until another big attraction comes along.

"During these spells of relaxation, average pictures suf-
(Continued on Page Two)

LET'S PAY OUR DEBT!

"I am tremendously pleased by all the activity I see in Publix this far in advance of the opening playdates of 'The Vagabond King'," Mr. Katz declares.

"For the splendid product that Paramount has given Publix in the last three years, and particularly since the start of the talking screen era, I feel that Publix and everyone in the Publix organization owe a debt of gratitude. We can pay this debt of gratitude to Paramount by taking its complete product and giving it the kind of showmanship and selling effort that it deserves.

"In the case of 'The Vagabond King', Paramount has given us an attraction that has never been equalled and probably will never be surpassed. For this reason I want an unbeatable gross record established in every city for 'The Vagabond King'.

"I want the kind of box-office record that looms up in staggering figures and extended runs.

"If I can present such a report from every Publix town to the men in the Paramount organization from Publix, we will have not only repaid our obligation, but will have encouraged them to future efforts that will carry Paramount and Publix leadership to still greater heights."

DIVERSITY IN ENTERTAINMENT KEYNOTE OF NEW PRODUCTION PROGRAM, STATES MR. LASKY

"There will be no story trend in 1930 talking pictures.

"The combination of color and sound on one strip of film was the greatest technical advancement during 1929."

Those statements were made by Jesse L. Lasky, first vice-president in charge of production for Paramount Famous Lasky, in a discussion of accomplishments, plans and developments in the picture industry.

Amplifying his statement anent trends, Mr. Lasky said: "Variety is the keynote of showmanship success. The public wants diversity in entertainment, and that is what the public will continue to get.

The coming of sound has
(Continued on page Six)

Bound Volumes!

These bound volumes of all back issues of PUBLIX OPINION are available ONLY to Advertising and House Managers of Publix Theatres, and Publix Home Office and Field Executives. They will be sent without cost, postpaid, to district managers for distribution. All requests for same must be made BEFORE FEBRUARY 1. District Managers should send in their list of requests at once.

Records Crash In Last Week Of Old Year

Every kind of record that could be broken, went to smash during the final week of the year just passed, throughout Publix.

Apparently, everyone in Publix theatres not only wound up their December Drive with the idea of turning in the Greatest Profit Month of Publix Greatest year, but they decided to add the extra flourish of piling on a week of astonishing business.

With other cities reporting in proportion to population, an idea may be had from New York figures of how the year ended for Publix.

Here are a few of the crashing records that were turned in:

N. Y. PARAMOUNT.

With "Pointed Heels" and Ash, this theatre took in \$20,165 in one day, starting at 10:30 a. m. and running over New Year's Eve, until 4 a. m. This broke the daily record for this theatre.

The gross for the week was \$94,000, which broke the previous weekly record, which was
(Continued on Page Two)

New Publix Theatre To Open in Buffalo

Publix acquires another theatre with the opening, January 11, of the new Seneca Theatre in South Buffalo, New York. It will operate under a straight sound policy with the Shea Operating Corporation in immediate control.

The theatre, which has a seating capacity of about 2,000 is in a residential district.

Important!

Paramount's contract with Rudolph Friml, musical composer of "The Vagabond King" contains an agreement that it will not print or publish the song "If I Were King" in connection with the picture and no mention of the production in connection with the said song is to be made.

Publix showmen should be extremely careful to follow this agreement to the very letter and see to it that no reference whatsoever is made to the song in question in advertising, publicity stories, posters, heralds, radio, or any other medium. Failure to do so might result in grave consequences.

A. M. Botsford,
General Director of Advertising and Publicity.

High Pressure Showmanship Demanded

(Continued from Page One)

fer more than they would otherwise. Nothing is done to build them up.

"To overcome this situation, I am going to see to it that a weekly resumé of the activity of each de luxe theatre, is circulated among all other de luxe theatres—whether they are houses that play stage-talent, or not. With the information at hand that shows what other theatres are accomplishing, I expect an immediate improvement, and Division Directors will watch carefully to see that improvement occurs.

Plan in Advance

"Of course I know that manpower cannot continue forever at a breathless pace. However, it is possible to plan far enough in advance so as to be able to organize each week's activity, with a definite person assigned to specific responsibilities.

"I expect to hear immediately that the managers in charge of the Metropolitan theatre in Boston, the Toledo Paramount, the Buffalo, Denver, Minneapolis, Des Moines, Omaha, St. Louis, Indianapolis, Dallas Palace, San Antonio and New Orleans theatres are going in for better and more attractive lobby-selling, such as improvement in poster displays, and in live lobby-talent. I want to hear of ticket-salesmanship for average feature pictures that actually resulted in building up grosses. I want to see the improvement in program-plotting that thoughtful attention to proper use of "shorts" or special added attractions, can produce.

"There is a wealth of information, advice, and help available to the manager of every Publix theatre. If proper advantage is not taken of this opportunity, it is the fault of the theatre manager. His program should be completely plotted a month in advance, and then carefully checked up to see whether it contains all of the drawing-power that it should. Then its selling-angles should be carefully studied, and every effort made to see that the entire community is excited by the feeling that they cannot afford to miss that show. When I point this out, I mean that it is to be a regular weekly procedure—not a phenomenal splurge one week, and a period of slumber for the next two.

Steady Patronage

"I have taken it as a special duty to personally check into the activities of each of these de luxe houses, every week, and I intend to continue it, because I know that when these operations get on an organized basis of steadily applied pressure, the public will quickly take it for granted that the best show in town is there. Patronage will come as a matter of weekly, and intensely interested habit, regardless of what the feature picture happens to be. This steadily applied pressure accounts for the success of the de luxe theatres in Greater New York, Chicago, and Detroit, and it will account for it elsewhere if we apply it properly.

"I want every de luxe theatre to send a weekly letter to PUBLIX OPINION, telling of plans and activities, so that the information may be quickly available to every other theatre. I want these letters to start at once, and to continue regularly, regardless of whether they are printed or not."

Newspaper Goes for Snowballing Party

Houston, Texas, had its first snow in five years a few days ago, so the theatre staff took the entire stage show out into the street for a snowballing party and broke into every newspaper in town with unusual publicity pictures.

BENEFITING IN A BIG WAY!

Great big benefit shows for the poor of Chicago—and lots of the benefit in publicity for the theatre. This is the Publix-Balaban and Katz tie-up with the Chicago Herald and Examiner—and below are reproductions of four free ads appearing in the newspaper four different days. If this can be a yearly feature in Chicago, no reason why it cannot be duplicated. Plan it now for 1930!



'Vagabond King' Campaign is Launched

(Continued from Page One)

selling advance effort the Paramount organization is putting forth in behalf of "The Vagabond King", Publix is going ahead with its own plans in addition to every help that Paramount supplies.

"The Vagabond King" is scheduled to open on February 10th in Palm Beach, Florida, and at the New York Criterion. Two weeks later the key cities in Publix will get the picture.

Before that date, however, every Publix theatre will have been displaying for several weeks at least one lobby poster on "The Vagabond King", as well as a special locally made one-frame screen trailer.

Broadcast Salutes

At the suggestion of Mr. Katz, the famous Publix radio salute, whereby all of the local radio stations in each city are induced to make tie-ups, will be carried thru. This will give the benefit of nearly two hundred local radio stations to the sales-pressure behind "The Vagabond King". Back numbers of PUBLIX OPINION (Vol. II, Numbers 12, 13, and 38) outline the method.

In order to more than make good on the desire of Mr. Katz to show Publix' appreciation of Paramount, a slogan that is going the rounds in every Publix city today is, "We're going to make 'The Vagabond King' the best advertised attraction that ever came into this territory".

Besides the radio tie-up, careful advance study of still-photos will assure a great many tie-ups on merchant display advertising in newspapers as well as merchants' windows.

Many Music Aids

The Publix Music Department, under the direction of Boris Morros, has already launched its four-fold campaign. The first of these is to provide for advance use, a "Vagabond King" screen overture; others include a "Vagabond King" organ solo novelty, a "Vagabond King" stage band number, and "Vagabond King" sheet-music and record sales help. Appropriate advance announce-

STUDENT ASSIGNMENTS

The names of students at the manager's school who had been assigned to their posts before the end of the course, and whose designations therefore were not published last week, appear in the following.

Harold Greenberg—Home Office Booking Department.
J. C. Galloway—Paramount Theatre, Brooklyn.
Albert E. Palmer—Paramount Theatre, Brooklyn.
Dixon Williams—Florida Theatre, St. Petersburg, Fla.
Peter J. Levine—Olympia Theatre, New Bedford, Mass.

ments for each will be made locally.

With all of these fine efforts actually in progressive work today, everybody in Publix is confident that the expectations of Mr. Katz will be more than fulfilled, when he presents to Messrs. Zukor, Lasky and Kent, a tabulation of unbeatable gross records for every one of the four hundred cities in Publixdom.

Holman Explains Missing Scenes From Trailers

A number of Publix theatre managers have written in to PUBLIX OPINION asking why it is that after they have displayed an advance trailer showing scenes from a coming attraction, these scenes fail to appear in the print.

Russell Holman, Advertising Manager for Paramount, advises PUBLIX OPINION that this is because the trailers, to be of service at all, have to be prepared far in advance of the release date of the feature. After the trailers are released, elisions are frequently made from the picture, following previews and test runs.

Biggest Pass for the Biggest Picture

From Pittsburgh comes the story of a manager who handed out press passes for "Show of Shows" which were printed in poster type on sheets measuring 29 x 15 inches. They were inscribed "The biggest pass for the biggest picture."

BOX-OFFICE SALUTE!!!

Mr. Katz wants a localized "national radio salute" for "The Vagabond King".

We've done it successfully on several occasions for various reasons—none of which offered the profit-possibilities, or the satisfaction that will come from wrecking records with Paramount's greatest record-wrecker.

Effort could be made to contact all local radio performers, and get them to broadcast nightly or whenever possible, from now until March, the hit-songs of "The Vagabond King," dedicating each broadcast to the stars of the film or to the local theatre where the picture will soon play.

More than 25,000 Publix showmen, scattered throughout nearly 400 principal cities in the United States, ought to make considerable headway in requesting and getting the several hundred local radio performers to plug the two hit-songs. Thousands of advance radio "plugs" daily, from now until the picture opens, should be felt at Publix box offices. Nearly everybody in Publix knows a few local radio station program-directors and radio artists. The principal effort is to get the tunes broadcast as a "salute" to Dennis King, and Jeanette MacDonald, stars of the film, who will be seen in Publix theatres in February.

Complete information on arranging local radio salutes may be found in the back issues of PUBLIX OPINION. Refer to your bound volume, or files. The "dope" is in Vol. II, numbers 12 and 38.

RECORDS CRASH IN LAST WEEK OF OLD YEAR

(Continued from Page One)
\$88,500, with "The Letter" and Vallee.

RIVOLI

Starting at 9 A. M. the day preceding New Year's Day and ending at 7 A. M. New Year's Day with George Bancroft in "The Mighty" with only 2000 seats grossed \$12,421. Every record for the week was broken with a \$77,200. gross as against the previous house record of \$55,000. In all, Manager John Wright, announces, records for comparative daily business were smashed for the entire week.

CRITERION

Sixth week of "Love Parade" broke daily records three times during week, and house record for any week in house history.

BROOKLYN-PARAMOUNT

"Pointed Heels," Rudy Vallee show and Gene Dennis broke net profit and paid-admission records with \$73,000, as against \$68,000 several weeks before. Broke midnight show records—Managing Director Bob Weitman also announced that the previous New Year's Eve receipts were exceeded by \$4,700.

RIALTO

Manager Steve Barutic and his staff had previously wrecked all possible records with a former attraction. On the second week of record business with "The Virginian," he found that tying his records was a big job. By raising to the \$1.50 admission price, however, he got \$11,500 on New Year's Eve, and turned in \$48,000 for the second week of the attraction.

All of these shattered records were due to several influences, the greatest of which was the advance planning and spirit of every member of each house staff. Competition, of course, was at its peak point, and good weather prevailed for everyone.

"Spills" Provided

In every case, however, schedules were arranged so as to get "spills" at needed hours; ushers were constantly alert selling single-seats; every space that could hold an extra chair, was covered by one. Each theatre increased its seating capacity anywhere from fifty to 100 chairs, which multiplied into a most satisfactory box office figure.

Extra shows were jammed into the daily schedules, and especial care was taken for added police and fire protection, with both police and firemen carefully enthused so as to obtain their utmost co-operation.

Managing Director E. T. Leaper, explaining the phenomenal business at the New York Paramount, paid a pretty compliment to Division Director Feld, who had arranged a 60 minute feature picture, a 40 minute stage show, and a number of "shorts" that made "Spills" frequent, and provided for an ideal program-plot.

Check Turn-Aways

"By bringing the first feature on at 6:22 p. m., on New Year's eve, "spills" followed in a manner as to get nearly all of the business that otherwise would have been turned away," said Mr. Leaper. "At 7:30 p. m., the admission price was raised to \$1.50, and the surging Broadway crowds paid it without a murmur. Profiting by last year's experience, when nearly \$3,000 got away from us, due to a 7 p. m. feature and a 2 hour and 27 minute show, we planned our program accordingly. For two weeks in advance, we had been exploiting our SCHEDULE and not our program—selling the idea of four big shows after 6 p. m. and giving each one a definite starting time, and a name."

At the Rivoli, Manager Wright and Assistant Manager J. P. Joneck, Charles Oelrich and Chief Usher Aaron Bergsen wound up a hectic week of record-smashing that is likely to make history for all time at the Rivoli. This theatre did not raise its prices above regular holiday schedule, but even so, turned in phenomenal figures.

COMING YEAR'S OUTLOOK IN MOTION PICTURE INDUSTRY PROPHESED BY LEADERS

Statements from important executives, on the outlook of the motion picture industry for 1930, all predict the ensuing year will be the most prosperous in the history of the industry.

The further development of sound and color will tend to accentuate this flourishing and thriving period. The prosperity which has been enthusiastically foretold by these leaders, has its foundation on the most successful year the industry has ever experienced and which is now concluded.

By SAM KATZ
President, Publix Theatres Corporation

With theater attendance on the increase in all parts of the country the outlook for 1930 from the exhibition point of view has never been better. Surveys of business conditions already made are most reassuring and there is every reason to believe that the coming year will surpass 1929, which has been a record one for Publix Theaters Corporation.

The year 1929 was one of tremendous expansion in our theater department. There has been much progress forward and the public has responded magnificently to our efforts. In 1930 these efforts will be redoubled. A great volume of quality talking pictures is coming from our studios, so it is most natural for us to view the future optimistically. The outlook is most favorable not only in theaters but in all branches of our industry.

By SAM DEMBOW, JR.,
Executive Vice President,
Publix Theatres Corporation

With the tremendous strides made in improving the quality of motion picture product during the past year, the year 1930 opens upon one of the most fruitful periods in the history of the industry.

Publix theatres are particularly fortunate in having at their disposal the sterling quality of Paramount pictures, which have led the field in the past year and will continue to do so in the one to come. With this as a foundation and the cream of the improved product of all other companies to choose from, the close of 1930 should show a box-office harvest which will surpass the most optimistic hopes of everyone in Publix.

By ADOLPH ZUKOR
President,
Paramount Famous Lasky Corp.

The motion picture industry has just closed the most successful year in its history. Net earnings for the year have been far greater than even the most optimistic forecasts indicated at the beginning of 1929. The prospects for 1930 lead me to believe that it will be a banner year in every branch of the business. Never has the outlook been better.

Our theaters are getting finer pictures for exhibition and they are presenting them in clean, comfortable surroundings. All of this builds for public confidence, which already has been shown in increased attendance. Just as 1929 was the greatest year in the history of Paramount Famous Lasky Corporation, so do we expect 1930 to be even greater.

By JESSE L. LASKY
1st Vice President,
Paramount Famous Lasky Corp.

Never in the history of the motion picture industry have producers faced better prospects than those which appear on the horizon for 1930. Talking pictures have

hit their stride and their popularity has been proven beyond any doubt at the box-office.

Our studios have come through the transition from silent to sound pictures in a manner most gratifying to those of us primarily interested in production. Increased resources and facilities already are available for the production of greater talking pictures during the coming year.

With such productions as "The Love Parade," "The Virginian" and "The Vagabond King" as a criterion, Paramount's production forces both in the East and West have been geared for the greatest production year in the company's history. Pictures of epic quality, more natural color productions, better production efficiency, and perfection in recording and reproduction will be some of the major accomplishments during 1930.

By C. C. PETTIJOHN
President, Film Boards of Trade

I believe that 1930 will bring about a definite organization of the constructive people of this country; people who are engaged in all forms of American business; and that such a necessary getting together of legitimate business may result in the formation of a group that will sweep all present existing parties, cliques, and blocs into the discard, where they belong. It is time to forget politics and have a thought of common sense and sound business.

Whirling Around the Publix Wheel

Effective December 28, Publix took over the operation of the Aztec and Rialto Theatres, San Antonio. Ray Allison is manager of the Aztec and G. L. Stewart is manager of the Rialto.

The Lyric Theatre, Dover, N. H., will operate one day a week, Saturday, until further notice.

The Laurier, Woonsocket will close at the close of business Saturday, January 11.

Harvey Oswald has been appointed manager of the Globe Theatre, New Orleans. He was formerly the treasurer of the Saenger, New Orleans.

Jack Eaves, formerly manager of the Saenger Theatre, Hope, Arkansas, has been transferred to manage the Strand Theatre, Texarkana, Texas.

J. J. Sullivan, manager of the Olympia, Chelsea will be transferred to manage the Broadway, Chelsea, and H. R. Claman, present manager of the Broadway will be transferred to manage the Olympia.

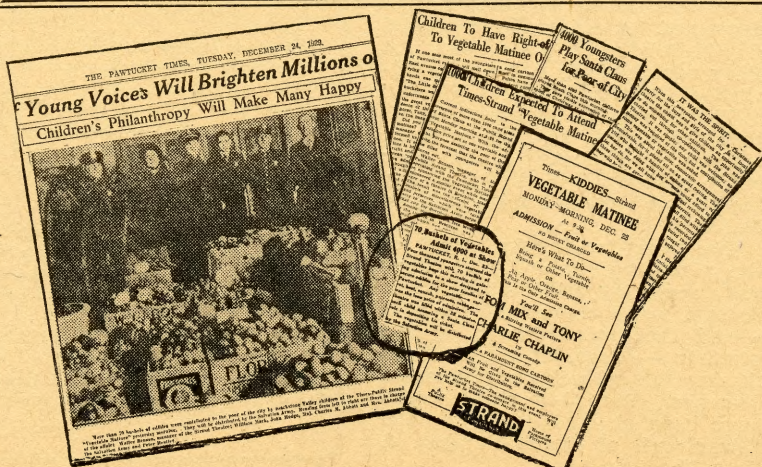
M. D. McSweeney, assistant manager at the Capitol, Allston, takes over the management of the Paramount Theatre, Needham.

R. A. Waterson assumed management of the Indiana and Lawrence Theatres, Bedford, Indiana.

M. M. Press has been appointed manager of the Saenger Theatre, Hope, Arkansas, succeeding Jack Eaves.

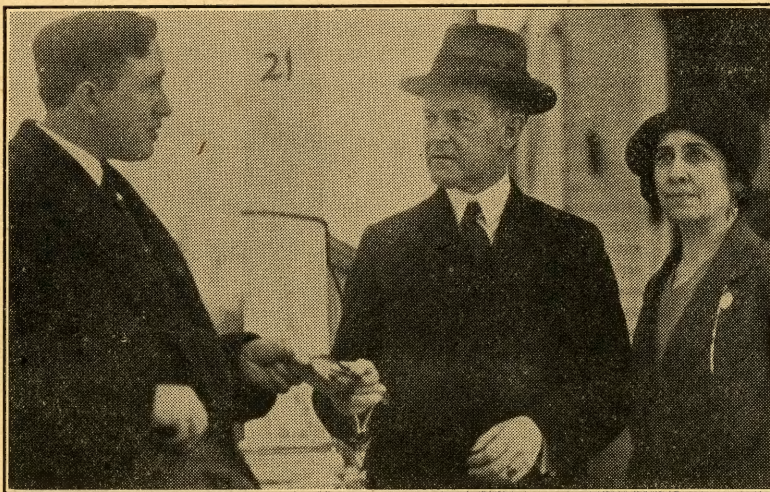
MUCH NEEDED OFFERINGS

A "Vegetable Matinee," sponsored by the Publix Strand and the Pawtucket Times, for the needy of the town, resulted in much free space and also acted as an excellent good-will builder. Manager Walter C. Benson turned the contributions over to the Salvation Army, who in turn distributed the vegetables and fruit to the poor of the city. The stunt proved so widespread that even the Boston Post carried a story about it (encircled). An editorial was also written (right corner).



GOOD FOR LIFE!

Ex-president Calvin Coolidge receives a solid gold life pass to any Publix Theatre in the United States, at his home in Northampton, Mass., from Division Director J. J. Fitzgibbons. Covered by Sound News for Publix's Boston Theatres.



"Laughing Lady" Smashes Thru!

Anticipating a big spontaneous hit from the combined and often proved audience appeal of Ruth Chatterton and Clive Brook, Home Office executives were, nevertheless, surprised by the gale of enthusiasm which swept over New York audiences and critics alike when "The Laughing Lady" opened at the Paramount Theatre. It's the talk of the town! The critics fell for it and fell hard! Get those extra seats ready in your theatre when "Laughing Lady" plays your town.

FIRST PUBLIX 'RADIO-VUE,' JANUARY 14

The first "Publix Radio-vue" to be broadcast from the stage of the Brooklyn Paramount Theatre on Tuesday evening, January 14th, from 11:30 to 12 P. M., over WABC and associated stations of the Columbia Broadcasting System, will feature the return to the air of Harry Richman, noted night-club, revue, and radio entertainer, who is in his third week as guest master of ceremonies at the Brooklyn house.

A series of these intimate radio programs, for which audiences will be invited to remain, will be broadcast from the stage of the theatre each Tuesday night thereafter, as a means of strengthening business for the last show. The plan is also expected to furnish an invaluable avenue of publicity for the house.

As combination master of ceremonies-announcer, Louis A. Witten, ace announcer heard frequently over the Columbia System, has been secured. Mr. Witten is collaborating on the programs with Boris Morros, General Music Director.

According to Mr. Morros, the initial program will include in addition to Harry Richman, Nita Carroll, Paul Small, Johnny Perkins, Bob West, Elsie Thompson, and Sigmund Boguslawski conducting the Brooklyn Paramount orchestra.

Publix units will furnish two of the artists. Nita Carroll is prima donna of "Modes and Models", and Johnny Perkins is featured comedian of "Streets of Bombay". Paul Small is heard regularly on the Paramount-Publix hour.

Elsie Thompson, singing organist at the Brooklyn Paramount, will divide the spotlight with Bob West, featured organist of the theatre, at the twin consoles, and the broadcast will close with the audience singing the signature theme, accompanied by the two organs and the full orchestra. For perfect reproduction, eight microphones will pick up the singing of the audience. In order that none of the audience miss any of the stage entertainment, which will of necessity be at the stage microphones, amplifiers thruout the house will relay it to them.

Get 'Em!

If you haven't already asked your District Manager to arrange for your BOUND VOLUME of back-issues of "PUBLIX OPINION"—do it today, sure! The supply is limited—and going fast!

Bancroft Star of Radio Hour January 18

Goerge Bancroft, the mighty villain of the screen, will be the high-light of the Paramount-Publix regular weekly radio hour to be broadcast over the coast to

See your local chain station and tie your local announcements into this hour. Also plant photos and stories of your local radio news pages.

coast network of the Columbia system next Saturday night (Jan. 18) at 10 o'clock (Eastern Standard Time).

The Paramount star, whose characterizations on the screen have won him thousands of followers, will be heard from the

Paramount studios in Hollywood, his contribution to the radio-hour being relayed by telephone to station WABC, New York, and thence re-broadcast throughout the country by the Columbia chain of more than 60 affiliated stations.

The appearance on the air of the smiling villain of motion pictures will bring to a close an hour of radio entertainment from the Paramount playhouse, the de luxe theatre of the air, in which such favorites as Paul Ash, Jesse Crawford, David Mendoza, Paul Small, Dorothy Adams, Harriet Lee, Fred Vettel, Veronica Wiggins and the Paramount Four also will contribute to the program.

Following an overture played by the Paramount Symphony Orchestra, Announcer John S. Carlile, will introduce Paul Ash who will present a musical novelty entitled "The Flower Shop".

Following this musical melange a switch-over will be made to Hollywood where Bancroft will be heard for his portion of the hour.

Adolph Zukor Celebrates Birthday

Adolph Zukor, president of Paramount, celebrated his 57th birthday last Tuesday, January 4th, at an informal luncheon in the Japanese room of the Ritz Carleton Hotel. Those who tendered the luncheon were his son, Eugene Zukor, Sam Katz, Sam Dembow, Jr., David Chatkin, A. M. Botsford, E. J. Ludvig, Ralph Kohn, Emanuel Cohen, Felix Kahn, Walter Wanger, Harry Goetz, C. C. McCarthy, Dr. Emanuel Stern, John Clark, Frank Meyer and George Schaefer.

Ed Olmstead Joins Art Guild on Coast

Ed Olmstead, known to hundreds in Publix as a result of his association with the company as Associate General Director of Advertising and Publicity, and more recently as manager of the United Artists Theatre in Los Angeles, has deserted the field of theatre publicizing and operating for that of commercial art. He is now the moving spirit behind the Art Guild of Los Angeles, at 932 South Grand Avenue in the city of art's desire.

Olmstead has long been acknowledged an authority on poster art and advertising, and his work in combining decoration and salesmanship on theatre fronts and lobbies is acclaimed wherever up-to-date showmen congregate.

RED FLAG—"DYNAMITE"

A red flag with "Dynamite" written across its face is enough to cause the most disinterested to look up. That's why Manager James McKoy of the Olympia, Miami, Florida, had a man walk the streets of the town with an appropriate red banner when playing the picture of that name.

TOWN SOLD ON PUBLIX' NEW ACQUISITION

Herb Elisburg, advertising manager for the L&T circuit, Ed Seguin, ass't. advertising manager, and the L&T managers including C. T. Boismureau, L. Weil, I. Barr, T. H. Stevens, A. C. Binenfeld, E. Nikodem, H. K. Archbold, H. Stern, M. J. Murphy and C. Kamp put over this campaign.

Publix Sound Train
The parade was headed by the Publix Entertainment Special. Two big trucks carried the Crane Junior College Band and Drill Corps and the advance escort was several motorcycle R. O. T. C. men. The route was through the busy districts of the North Side.

Pep Bulletins

C. T. Boisumeau of the Belpark theatre put over the following: A Publix-B&K issue of a neighborhood newspaper, circulation 35,000. An Ande's Candy Store tie-up, with 2,000 boxes of candy given away to patrons. A full page of merchants' ads in local newspaper, greeting Publix Balaban & Katz. Fifty dollars worth of flowers were obtained free from a neighborhood florist. Sold an ad on monthly calendar of attractions, which paid for printing. Mary Bowden, Fox Films' star, made a personal appearance at the first matinee. Business men contributed \$200 for decoration of street.

Melvin J. Murphy, manager of the Berwyn Theatre, tied-up with two leading department stores, getting two large banners in each window. Four window displays in as many radio shops. Front of theatre building was decorated with pennants. Started a whispering campaign with usher force. Murphy also had pluggers distributed in the neighborhoods of competitive theatres. Sniped all bill-posting paper with "Gala Publix Week."

A vast gale of free ballyhoo, concentrated in the respective localities of the various theatres, and spreading over all Chicago marked the acquisition by Publix-Balaban and Katz of ten Lubliner and Trinz theatres. Read the full details of the campaign in the adjoining columns. Many of the stunts can be duplicated in your town for almost any event.



Fifty Piece Band

Charles Kamp, manager of the Crystal Theatre, got a full page ad and three-quarter page editorial free in a 50,000 circulation private paper of Corydon's Department Store. Local merchants decorated the street.

Forms Business Association

T. H. Stevens, manager of the State Theatre, made quite a few tie-ups. It was found that in the immediate neighborhood of the State, no business men's association of any kind existed. So Stevens organized the Madison Ro-Tin-Ians Business Boosters Community Club.

Stevens made a tie-up with the State Theatre Soda Shoppe to exploit a new ice cream sundae dish called the "Publix Special." A window display as well as an interior poster display in the shop, was used.

A collection among the merchants defrayed expenses of a very attractive flag display. Fifty street car cards advertising the State Theatre as a Publix-B&K house were installed on all transportation vehicles of the West Suburban Transit Company. This was gratis.

An institutional trailer was put on the screens of all theatres for one week prior to November 4, selling the value of Publix-Balaban & Katz entertainment—what the new era would bring—etc.

A GOOD TIP!

The Paramount Public radio programs each Saturday evening offer splendid opportunities to tie up with the local radio columns each week, especially when the program is dedicated to a picture which happens to be playing the theatre, or coming soon.

In Buffalo, Publix—Shea's Buffalo, for instance—crashed through with a fine tie-up on "Half Way to Heaven," by rewriting the story sent in from the Paramount radio department and getting in the local angle on both the theatre and the station broadcasting.

windows carried the message that Publix-Balaban & Katz were taking over the "Greater Talkie Theatres."

All theatres had special Publix-Balaban & Katz valances installed, besides a large electric display under their canopy, flashing the words "Publix Greater Talkies."

On November 4 each theatre decorated its canopy with special Publix-Balaban & Katz pennants. They remained up during the advertised "Gala Inaugural Week."

Through an arrangement which cost the circuit nothing, a short announcement was given over radio station W M A Q the day the circuit became Publix-Balaban & Katz.

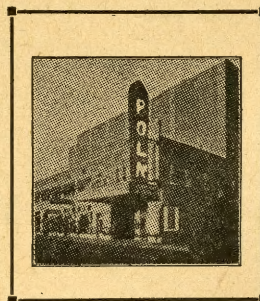
The gross for the first week of the "Publix Greater Talkie" circuit, operating as Publix-Balaban & Katz, was increased 10 per cent—and that was a week of bad weather — most of the Chicago theatres experiencing a noticeable decrease. Record-breaking weeks have been charted since, for the new circuit of Publix-Balaban & Katz Theatres.

THIS SELLS THEATRE!

An attractive 8 x 10 booklet was prepared and mailed out by the Chamber of Commerce of Lakeland, Florida, advertising the advantages of the community. Bolivar Hyde, manager of the Public Polk Theatre there, had the below insert sheet printed and mailed with each of the booklets gratis. A nifty piece of institutional exploitation, which might be duplicated anywhere.

***Lakeland's Polk Theatre Brings the Same Shows that are
Shown on Broadway, in a Theatre That Rivals the
Finest Theatres in the Country in Beauty.***

**Lakeland's
Polk
Theatre**



*One
of
the
Publix
Theatres*

Within the sinews of stone and steel that safely bind the enduring beauties and luxuries of Lakeland's Polk Theatre the management have endeavored to give to this growing city the same shows that are seen in the biggest theatres in New York, and in some cases many weeks before they are shown in New York.

Nowhere in the South is there a theatre to surpass or equal the Lakeland Polk. Everything the finest theatre can boast of is included to make the entertainment the best that money can provide.

TALKING PICTURES

The most expensive and finest Western Electric equipment has been installed so that the reproduction of your favorite moving picture star is as clear as a bell.

REFRIGERATION

A complete refrigerating system costing \$75,000.00 is but another feature of this de luxe theatre. With this latest feat of science the temperature of the Polk is kept at 72 degrees at all times, regardless of the fact that it may be 91 or over on the street.

SERVICE

The excellent service and courtesy that have made Publix Theatres Corporation famous is but another of the exclusive features of the Pride of Polk County.

These are but a few of the appointments and features that have made the Polk Theatre the center of attraction; and every night of the week people come from miles around to enjoy a good show plus the exclusive Polk innovations.

No wonder the slogan THERE IS NO SUBSTITUTE FOR POLK ENTERTAINMENT has become a byword.

We are sure that when you are in Lakeland you will visit the Polk Theatre and we know that after the first visit you will become a regular patron, as so many other people have.

THE MANAGEMENT

SELLING "CONDEMNED!"

By **BRUCE GALLUP**
Advertising Director, United Artists Corporation

(Not For Publication)

Here's a worthy sequel to Colman's first talker, "Bulldog Drummond." And it offers Colman in a type of part the fans know, expect and admire.

Stress the fact that Colman is the same, lovable, romantic, happy-go-lucky adventurer he was in "Bulldog Drummond." Definitely associate this picture with "Drummond," and Colman's natural flair for the talkies. Sound has made him one of the four or five really big male stars in the business. And "Condemned!" shows him at his best.

Bill it as the Broadway hit of the movies. The picture has had a tremendously successful run at \$2.00 top prices in New York and Los Angeles. The clever dialogue and the cast of Broadway stage stars appearing with Colman make it an attraction to compete with the biggest special.

Every one of the principal players supporting Colman has been headlined in a Broadway stage success.

Ann Harding made a national reputation in the star role of "The Trial of Mary Dugan." Her first picture, the all-talking drama "Paris-Bound" has already established her as a film star of the first magnitude.

Dudley Digges, the villain in the picture, is an ace director and actor of the Theatre Guild Company. An important figure in the Irish Theatre, Digges was responsible for bringing the plays of Synge, Lady Gregory and Yeats into this country. He has acted with such stage celebrities as Arnold Daly, Mrs. Fiske and George Arliss. Digges as the prison warden contributes one of the finest performances ever seen on the screen.

Louis Wolheim, the convict friend, was one of Broadway's greatest drawing cards before casting his lot with the movies. As the star in "What Price Glory" and "The Hairy Ape" he made possible some of the longest runs and biggest grosses known to the theatre. He played Captain Flagg in the first mentioned play and the title character in the second. On the screen Wolheim has played featured roles in "Two Arabian Knights," "The Awakening," "Wolf Song" and John Barrymore's "Tempest".

The dialogue has been written by one of Broadway's most successful playwrights. Sidney Howard, who was responsible for the virile, spell-binding dialogue of Colman's "Bulldog Drummond" was the dramatist of "The Silver Cord," and "They Knew What They Wanted," the Pulitzer prize play.

Wesley Ruggles, director of "Condemned!" has with his megaphone work on "Street Girl" proved conclusively that he is one of the foremost directors of talking pictures. Ruggles had directed some of the biggest silent pictures made and for years was one of the top-notch supervisors on the Mack Sennett lot.

The story is taken from Blair Niles' sensational best seller, "Condemned to Devil's Island." Without any of the sordidness of the book, the picture has all the power and fascination that lies in a setting like Devil's Island.

In selling his picture concentrate on your Broadway cast and the glamorous, romantic appeal of the story.

Get over the fact that it is a romantic drama of the type for which Ronald Colman is so well known.

A sublime revelation to lovers all over the world. The screen's great lover in his supreme romance. A gay, audacious racketeer of the Paris Boulevards!—condemned to Devil's Island from which they say, there is no escape!—but on Devil's Island was a prize, treasure greater than he had ever stolen—and he dared all for a woman's love.

Breathless drama! Romance so fine, so true, so stirring that you cannot escape its magic spell! You will relive its mad moments of passion—feel the thrill and glow of its glorious love story for days to come!

Devil's Island! Doesn't it stir your imagination? That tiny dot of land off the coast of South America. Back of it lies the jungle; ahead the shark-filled sea. Here in this mysterious, fascinating setting is told a romance, so thrilling, so stirring, so filled with life and love that you will sit spell-bound, eyes fastened to the screen—eager to catch every word—to feel every motion!

The voice that thrilled you in "Bulldog Drummond" will hold you spell-bound in this glorious romance!

He loved to steal—and stole to love!

'VAGABOND KING' IS TRIUMPH OF NEW SCREEN

"The Vagabond King" is the biggest accomplishment since the advent of sound pictures, not only by Paramount, but by any company in the entire industry, according to Arch Reeve, who attended the preview of this stupendous production recently in San Bernardino.

"It swept the audience with its glorious music, beautiful all-technicolor photography, lavish production and thrilling story of romantic adventure," he says.

"Its reception proves that it is destined for a box office success of the first magnitude. The picture is a triumph for Dennis King, who sings and interprets the Francois Villon role in the same masterful way that made him a big Ziegfeld stage star.

"Jeanette MacDonald, O. P. Heggie, Lillian Roth and Warner Oland all do splendid work, with Heggie's character portrayal of the weak King Louis a masterpiece in its blend of comedy and menace.

"Director Ludwig Berger has made the most of his opportunities in translating this tremendous stage success to the talking and singing screen. It is truly a big picture and a great step forward for the entire industry."

BEAUTY IN MUSIC BOOTH ATTRACTS

At the Minnesota Theatre, Minneapolis, there's an added attraction which received tremendous newspaper publicity and in consequence exercised a beneficial influence on the box-office.

Pearl Cramer, crowned "Miss America" in Detroit last year, took charge of the lobby music booth. Minneapolis then began to find out about music from her.

Her unusual beauty endowments lent themselves readily to other forms of exploitation, as well. When "Glorifying the American Girl" played the Minnesota, Miss Cramer modeled gowns in the window of a leading store as part of an effective tie-up.

SELLING "ROADHOUSE NIGHTS"

By **Russell Holman**,
Advertising Manager, Paramount Pictures

(Not For Publication)

Sell this baby to the limit, boys! Don't say afterward that you didn't know it was such a knockout. I'm telling you now. Everybody who has seen it will tell you. You'll tell yourself after you get a look at it.

Audiences eat it up. We tried it out at previews in Yonkers, N. Y. and at the Paramount Theatre, N. Y. C., and they went for it like cats to catnip.

It's built on a surefire formula—authentic thrills mixed with belly laughs. And some music and a song or two to lend it sparkle.

It's not the easiest show in the world to sell in advance because it hasn't famous picture people in it. Your problem is to do an advance job that will pack the house. The word-of-mouth will do the work for you after the first day. But don't let "Roadhouse Nights" come and go with thousands of folks WISHING they'd seen it.

The advance campaign should be especially heavy and smartly planned.

The people in "Roadhouse Nights" are:

Helen Morgan—star of "Applause," but not the Helen Morgan of "Applause." She's the glamorous, beautiful brunette Morgan who gets the customers in exclusive N. Y. night clubs all goosefleshed when she swings her legs over a piano and gets all hot and bothered over her man who done her wrong. They get so excited cheering that they pay the \$56.75 check in a trance. Doing this kind of stuff she played a bit in Ziegfeld's stage show of "Show Boat" and became the talk of the town. She's this kind of a Morgan in much of "Roadhouse Nights."

Charles Ruggles—funny and lovable drunk of "Gentlemen of the Press" and "The Lady Lies." Charlie is stewed again in "Roadhouse Nights" and has a part that gives him a chance to show why he wowed 'em as the hero of such musical comedy hits as "Queen High," "Rainbow" and the others.

Fred Kohler—heavy of "Thunderbolt" and "Underworld." Doing a Baneroff and doing it swell.

Fuller Mellish, Jr.—the tough hit of the stage "What Price Glory?" and Morgan's "sweet man" of "Applause."

And—and mark this well lads, because it's HISTORY—AND—

Jimmy Durante—of the famous Broadway stage and night club devastating comedy trio of Clayton, Jackson and Durante. Motion Picture News says, "Jimmy Durante is the Charlie Chaplin of the talking screen." That's not the half of it! After his first scene in the preview at Yonkers the audience burst into roars of laughter if they even caught a glimpse of him in the distance! He's the funniest guy that's hit the screen since the talkies started. He sings. He plays the piano. He roughhouses. He acts. His technique is absolutely unique and unexplainable.

Durante is terribly IMPORTANT. Go after him. Promise them plenty. They'd never heard of the Marx Brothers either—most of 'em—when "Cocoanuts" came to town.

Story by Ben Hecht, who wrote "Underworld." Direction by Hobart Henley, who made "The Lady Lies."

Copy angles: Rum Runners v. Coast Guards is on the front pages of the newspapers right now. Get out imitation tab newspaper with headline: ROADHOUSE NIGHTS UNMASKED! Coast Guards Battle Bootleg Ring in Gaudy Resort! Beautiful Show Girl, Rum King's Sweetheart, Saves Newspaper Man from Death! Illustrated with scenes from the pictures.

Ten Nights in a Roadhouse—a Lifetime of Thrills, Romance and Laughs for All!

IS THIS MAN, as Motion Picture News says, "THE CHARLIE CHAPLIN OF THE TALKING SCREEN?" (Based on Jimmy Durante.)

The first night's a love song;

The second is grins;

The third is a thriller;

THEN THE RIOT BEGINS!

An ad framed around the character of Helen Morgan in the picture: PERSONAL. To anybody interested in the whereabouts of Lola Davies, beautiful Kenosha, Wisc. girl, who left town with traveling man to seek career as cabaret singer in Chicago. Call Main 65 (your theatre's number).

See the trick ad and contest in the press sheet based on telegraphic message tapped by Charles Ruggles with ring on telephone transmitter.

Tell the newspaper folks in town that the picture's about two reporters sent on a dangerous story. One gets killed; one marries Helen Morgan. They'll be interested.

"Roadhouse Nights" has more exploitation angles than a chicken has feathers. But time's up, boys. It's up to you what business you do. There's no limit.

Song Cartoon which should go over with the usual success of this type of novelty.

COLUMBIA

IN DUTCH (8 min.) This is a colored subject that will prove successful due to its novelty. Has a Dutch garden wall as background; has a young girl flirting with various soldiers, from buck-private to the general, each of whom, in his turn, is ordered to the barracks by his superior officer as he is caught flirting. The general, the last officer remaining, is suddenly pounced upon by the husband. While the coloring is not perfect, it is pleasing to the eye, and the subject, as a whole, is appealing.

THE SINGING BRAKEMAN (10 min.) As the name implies, the brakeman comes home from his work and sings various songs that are associated with his job. This he does to the accompaniment of a banjo. His songs are simple, but he renders them in a clear voice and puts them over capably.

THE GREAT NAVARRO (9 min.) A comedy pianist, who, while clever at the keys, lacks screen appeal. However, the subject may be used as an opening number on a 3 or 4 Act bill.

THE STAGE DOOR PEST with Boyce Coombes (10 min.) This is a sequel to his PARLOR PEST, which was so successful wherever played. In fact, the situations are alike, and his recitations, while not the same, are similar to those in his former subject;—he does another sneezing number that should go over. Consider it a good Act.

STATION B-U-N-K with Georgie Price. (9 min.) Scene is inside a Radio Broadcasting Station. The talent which is supposed to appear fails, and Georgie Price comes in asking for a job. When he is told that Eddie Cantor, Al Jolson, and others were supposed to appear, he decides to impersonate them all over the air, and this he does in a clever fashion. Consider it a good Act.

METRO

MOAN & GROAN (21 min.) A 2 reel Gang comedy which should go over better than average.

FITZPATRICK

CHRISTMAS REEL "THE ORIGIN OF CHRISTMAS." This subject takes on a one hundred percent religious aspect, rather than the Christmas angle which usually appeals to children. It is solemn all the way thru, portraying the birth of Christ. It is done exceedingly well and its value is enhanced by a touch of color here and there.

SHORT REVIEWS OF SHORT FEATURES

by **Louis Notarius**
Publix Theatres Booking Department

PARAMOUNT

DANGEROUS FEMALES (20 min.) a 2 reel Christie comedy with Marie Dressler as the star comedienne. The subject deals with an escaped convict who poses as a minister and reaches this particular town at the same time that a new Minister of the Church is about to arrive. Situations of mistaken identity then take place and Marie Dressler, as the captor of this criminal, goes thru low comedy that should create a lot of laughter. Somewhat broad and risqué at times but good entertainment for average audiences.

AT THE GATE with Smith & Dale. (7 min.) a 1 reel comedy that has class all the way thru. Smith & Dale are two of the comedians of the former Avon Comedy Four, and do their stuff as a Dutch and Jewish comedian respectively in a very clever fashion. Should prove an asset on any bill.

MARCHING TO GEORGIE (21 min.) a 2 reel Christie comedy with Buster West in his second comedy. This subject is similar to THE DANCING GOB (which was his first subject) in many respects and should be just as successful. There is no reason why this comedy should not go over.

BELLE OF THE NIGHT—a 2 reel comedy that has several funny and intriguing situations. Has a fairly clever plot and should be good entertainment.

IN THE SHADE OF THE OLD APPLE TREE (8 min.) Screen

Diversity to be Keynote of Production

One of the notable achievements of the year from a directorial standpoint was Ernst Lubitsch's direction of "The Love Parade," the executive stated.

Joseph S. Borenstein, manager of the Publix Imperial Theatre in Pawtucket, R. I., practices this sensible economy, too.

Arthur L. Mayer,
Division Director.

A. J. Moreau, district manager, will now have his headquarters at the Strand Theatre, Portland, Me. Wm. T. Powell, publicity representative, will be located at the same address.

Reconstruction of at least two more of the silent picture stages for the making of talking pictures is a part of the progress. Several already have been rebuilt and production is under way on them. With the new ones, Paramount

Announcement of the Hollywood building program follows closely on the heels of the word from Jesse L. Lasky, first vice-president in charge of Paramount production, that a similar expansion has been launched in the Astoria, Long Island, plant of the company.

Some of the numbers scheduled for the concert were from Rio Rita, the attraction at the theatre. Holden prevailed upon the leader to announce through the amplifying system the fact that the picture was at the Fairfax and the play-dates. In addition to this plug, Holden had some of his ushers in Spanish costume carrying neat placards on their backs, mingle with the audience.

A Helen Kane "Double" contest ought to be a good Monday business builder. Have all the little girls, who think they look, act and boop-a-doop like Helen, get up on the stage and do their stuff. Prizes, offered by local merchants and ostensibly paid for by Helen Kane, should lure a half dozen or so entrants for each of a succession of blue Mondays, pepping up the last evening show and building patronage for a gala finale at which the prizes are awarded.

assigned to the Tivoli, Chicago as assistant manager. Later he went to the coast as house manager of the Criterion, Los Angeles. After serving in a managerial capacity in several theatres in Washington, Wareham was assigned to the "Met," in Seattle.

SELLING SHOWS IN ANSWERING TELEPHONE

"I am afraid that one department of our Publix service has been considerably neglected in our division," Arthur L. Mayer writes to his managers, "I refer to telephone service. With the proper thought and attention this can be one of our most effective methods of selling pictures and developing a loyal clientele."

"In most of our operations either the cashier or secretary in the office answers incoming telephone calls. In all cases she should be given strict instructions in regard to the proper modulation of the voice, the necessity for unfailing courtesy and the use of correct English, also the proper form

of reply for the usual inquiry.

"When answering telephone calls, the following salutation should be used:—

"Good afternoon (or evening). This is the Publix—Theatre." The person answering the 'phone should have accurate knowledge of the name of the current attractions, the stars, the type of picture, the schedule and if there are any outstanding short subjects on the bill.

"On several occasions I have listened to our employees answering telephone inquiries and have been impressed by the lack of sales quality in their replies. I do not want anything stereotyped but I am sure if the girls were taught to say 'I am sure you will enjoy the picture' or 'it is an unusually fine show,' many a doubtful patron would be persuaded to attend."

FLORIDA OPENINGS

The Community, Miami Beach; the Florida, St. Petersburg and the Paramount and Beaux Arts theatres, Palm Beach were recently opened.

'S-PEE-CH!' 'SPEECH!' 'SPEECH!!' "SP-EE-EE-EE-EEECH!!"

Suppose, Mister Mockelhop—or you, Mister Fingel-donk—were present in a gigantic hall, big enough to house all of the 25,000 showmen who scintillate under the banner of the 1200 Publix Theatres!

In a hall Big enough, even, to still have room for all the thousands of Paramounteers!

Suppose Mister Katz singled you out—and called upon you to say something BIG to the assemblage—to tell how YOU put over that Big Putover!

Would you blush, and twist the buttons off of your coat, and pull your ear, and say "Aw-w-w-w-w, I D'wanna!!" And then rush furiously for cover?

No, you wouldn't!!! You wouldn't be that dumb—or selfish!!

You'd want your successful experience to spread its benefits around to all of your associates!! Of course!!

You'd swiftly slip in to your Best Big Moment Manner, and step confidently forward with a mouthful of rushing, two syllable words and personal pronouns! You'd electrify that old audience of pals with oratorical pyrotechnics, foot-stompings, table-thumpings, and so forths, like "Variety" electrifies a small-time hoover by panning the prima donna!

Then, when those frantic cheers and deafening volleys of grateful applause filled your ears as your concluding gestures found you with a wilted collar and a broken garter—you'd stand revealed before the world as a Great Guy, and a Smart Egg! As a Boy who knows where to go and get some Bacon!

Now, of course, the chances are slim, Mister Mockelhop, that there'll ever be a Publix-Paramount convention as big as all that—and the chances are even more slim that you'd be called upon to publicly unbutton your skull even if there were such a gathering.

But——!! And you can put that **BUT** in large boldface studhorse capital letters——**YOU DO HAVE THAT CHANCE EVERY WEEK!!**

All you have to do is to write it all out and send it to the editor of PUBLIX OPINION.

If it's terrible, we'll throw it in the wastebasket—and patiently keep you from being hissed! If it's helpful and great—you'll be in focus of the thoughts and eager, glistening eyes of every showman in all of these 1200 PUBLIX THEATRES,—and in all of Paramount—from Manny Cohen's mountain-peak in Dick-byrdland, to the chilblains in the socks of the most humble patrons of Esquimo nickelodeons nearest the North pole.

Remove the "bushel" from your light! Let its helpfulness shine brightly forth in PUBLIX OPINION to your circuit-wide fame and glory!!!

Speak up!! It's YOUR turn to take the spotlight, every week in PUBLIX OPINION!! Step right up, Mister Mockelhop, and take your bow!

MORAL: While the foregoing was written in a spirit of good clean fun, you might boil it down to its essentials and chew on it as food for thought.

HOME OFFICE DEPARTMENTS

Here is the seventh of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



DR. EMANUEL STERN
Medical Director

One of the most interesting and helpful departments in Publix is the one over which Dr. Emanuel Stern has charge. He is medical Director of Paramount Famous Lasky, Publix Theatres Corporation, and all subsidiary activities.

Dr. Stern is the man you have to think about, or thank, when illness, personal misfortune, accidents, or disease epidemics cross your horizon to cause you worry.

All matters pertaining to company interest in the personal welfare of unfortunate employees are passed upon, finally, by Dr. Stern, after they have been advanced to him thru theatre managers. Also, all matters having to do with cases of personal injury to patrons or employees, compensation - insurance, and community epidemics of diseases which threaten the welfare of Publix-Paramount interests. If you haven't had cause to contact with Dr. Stern and his department, he tells you that you are fortunate indeed. Despite this, you doubtless have a glow of satisfaction from the knowledge that he is there to help you, if you do need him.

With a completely equipped emergency hospital in charge of a surgeon and trained nurse in our Hollywood studios, and a similarly equipped hospital headquarters in New York, Dr. Stern and his staff are constantly occupying their time with the problems that come up from the 1200 Publix theatres, the scores of Paramount exchanges, and the various activities of the studios and newsreel departments.

Born and raised and educated in New York City, he found himself as member of the House Staff

of physicians at the famous Bellevue Hospital of New York in 1915.

At the outbreak of the war, he resigned his post of Resident Surgeon of the hospital, and donned a uniform as First Lieutenant in the army medical corps. He remained in service until June of 1919, when he established himself in private practice. Many of his patients were executives of Paramount, and as a result, he was induced to take care of the requirements of the Long Island studio. From this, in 1920, he developed the department he now heads, to such size as to require his attention exclusively to the needs of the company. That over 32,000 cases received treatment last year is an indication of the magnitude of the department—and this figure does not include a great many cases of illness of patrons, and many other activities.

Being a strict conformist to all ethical regulations of the medical and surgical profession, Dr. Stern refuses to permit PUBLIX OPINION to discuss him as a personality. Nevertheless, this publication feels that you'll better understand the benefits you can get thru Dr. Stern's department, by telling you that he is acknowledged internationally as an outstanding diagnostician, as well as one of America's most up-to-the-minute practitioners of surgery and medicine. His opinions are frequently sought by men of medicine, and his contacts include the most noted specialists in the world, for every branch of healing.

Those who live in the vicinity of New York have the opportunity, when necessary, to personally ob-

FILMS CHECK CRIME, SAYS PASTOR

Motion pictures were described as a "powerful deterrent of crime" by Dr. Clinton Wunder of Rochester, formerly pastor of the Baptist Temple there and author of several books giving the minister's outlook on modern life, in an address in Washington before the National League of Pen Women.

"Any minister or individual seeking to drive a wedge between the film and the church is assuming a fearful responsibility", he said. "That deplorable fanaticism which tries to create discord between these two institutions must be discouraged. It constitutes a real danger."

"Many of the world's most noted scientists and criminologists have carefully analyzed the relationship between movies and crime and everyone has found that the invariable message of the motion picture where crime is depicted is:

"Never Is Hero"

"You can't get away with it!" "On the screen the criminal never is a hero; he never succeeds in 'getting away with it'. A study of 628 features made in America last year shows that 33.7 per cent contained no villain and no crime; in 17.5 the villain was killed; in 33.8 per cent the villain was captured and left fast in the confines of a prison; in 10.4 per cent the villain reformed and tried to recompense society; in 4.9 per cent physical punishment was administered to the villain by the hero."

"Taking crook pictures separately, we find that in the 38 produced the crook or villain was killed in fourteen instances, was apprehended by the police in nineteen instances, was reformed through the love of a good woman in five instances. In each case of reformation the picture showed that restitution for the offense had been made."

"Deterred by Screen"

"Then take the news reels of today. The reason that crime is not found in them is because, in the newsreel, real life is depicted and punishment is neither swift nor sure, and because when punishment does occur it is not possible to depict it with the crime. The contrary is true in the story on the screen—punishment is swift, sure, and drastic."

"So it is from every angle. Instead of being incited to crime by the movies, the boy of today and the man of tomorrow are deterred from it by the screen."

tain help from him, while those Publix-Paramount employees in more remote territories benefit from instructions as issued to executives and passed down the line by them. In either circumstance, he is always ready to give expert medical advice, and assure any patient of proper care in time of need.

Every Publix theatre is built to provide for the utmost protection of public health, thru its systems of ventilation, cooling, and heating as approved by Dr. Stern. In addition, in most theatres there is an emergency-hospital room, where doctors and trained nurses may have every necessary facility at hand to care for local requirements. Although Dr. Stern does not appoint a "house physician" for each theatre, he has arranged it so that theatre managers provide for this. However, in every case, local surgical and medical service is established under his approval.

Plant this story with your newspaper the first chance you get! Editorial writers will love it!

MANUAL URGES 'LIVE LOBBY' STUNTS

To keep the theatre ballyhoo in pace with the living screen, Madeline Woods, Director of Advertising and Publicity for Publix-Great States Theatres, has issued a manual urging all managers in that group of theatres to adopt the "Live Lobbies" idea.

The idea is to use local talent for displays in the lobby tying in the picture to play at that house the following week, or sometime

Here are some excellent suggestions for building up an interest in your lobbies, the show windows of your theatre. Amplify, elaborate, develop and adapt them to your own conditions and send PUBLIX OPINION a photograph of your "Live Lobby."

This does not mean the employment of professional entertainers to put on acts in the lobby, as is done in some of the larger metropolitan de luxe theatres. If the amateurs engaged for this purpose can play an instrument or sing, then, this talent should be utilized but essentially, they should serve as a display and not as an Act.

Miss Woods further emphasizes that the use of stills, posters, etc. is NOT to be abandoned and, of course, the regular canopy decorations in the form of cut-outs, electric signs, etc. will be used as in the past. Also victrolas, loud speakers, etc., to play the theme songs.

Will Impress Public

"We are confident that this sort of exploitation will do much to impress the public with the thought that it is, indeed, a new show-world," Miss Woods said, "and that the events we are advertising are of signal importance."

"To avoid sameness and to preclude the possibility of such lobby ballyhoos becoming ineffective, it is most important that considerable thought be given to each one so that your 'Live Lobbies' will vary in type. Furthermore, you should not use a 'Live Lobby' on every attraction that comes along unless, of course, the series of bookings is such that each picture lends itself to a very different type of 'Live Lobby'."

"After you go over your bookings and the suggestions offered by the Publix Manual, our own campaigns, and the press sheet, etc., see whether or not the 'Live Lobby' plan can be arranged through merchant co-operation. Very frequently the costumes or

Publix Bouquet!

"In view of the world wide importance of putting THE VAGABOND KING over in the manner it deserves, will you please make arrangements to have 100 copies reserved for our use of any announcements, circulars, broadsides, exploitation ideas and any other material issued in this country for the publicizing and exploitation of THE VAGABOND KING," requests O. R. Geyer of Paramount's Foreign Theatre Operating Department. "This material we want for each of our district and branch managers abroad."

"We feel that with the inspiration of the material which will be developed here, the Foreign Department will be in a position to give THE VAGABOND KING the greatest international campaign ever conducted on behalf of a Paramount Picture."

FORECAST FOR FEBRUARY! STUDY IT TODAY!!

Herewith is the second page of the Special 1930 Forecast calendar being prepared by PUBLIX OPINION. Doubtless some of the items listed fit your needs. Or perhaps you can add some more thoughts to the list. Study it, and do SOMETHING. In a few more days, your theatre will receive from "PUBLIX OPINION," the complete calendar itself. It will have, in handy, eye-catching form, the week-by-week-reminders you want. When you get it, check it over, and add a list of your own. Your Editor put in a terrific amount of research work to compile it for you, and now it's up to you to improve it, so that future annual issues of this calendar will be more comprehensive, and serviceable.

"If each theatre were operated by the owner and he stayed on the job constantly, economies in operation would be enforced that would make the difference between an equitable profit and an unsatisfactory one. RUN YOUR THEATRE ON THIS BASIS, AS THOUGH YOU OWNED IT, and your weekly reports will show improvement."—DAVID J. CHATKIN, General Director of Theatre Management.

"PUBLIX OPINION—one of your sinews that binds Publix Theatres and Publix Personnel into a happy, healthy, effective unity!" —SAM KATZ

1. Don't let your MONDAY BUSINESS turn into "blue" or "red." Plenty of remedy-reference available.
2. Weekly department staff meetings? Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, Nos. 10, 12.)
3. Lent begins on February 13th and lasts until March 30th.
4. Plug Music Sales for Profit! Does "Daylight Saving" hurt your box-office? What do you do?
5. Tie-up with street car or cab companies for special round-trip rates to theatre during bad weather.
6. Make Local Contracts for Spring Style Shows!
7. What else beside programs attracts or repels patronage? Be careful about signing reports handed you by employees without a good knowledge of contents.
8. Primary election day nearly due; significant copy slant "Elect Clara Bow," etc.
9. Check all mechanical equipment. Are you practising "job rotation" to develop the brain-power of your manpower?
10. Place a theatre or circuit in-
- stitutional story in your local papers. Also a paragraph in your ads, posters, trailers. Get hunches in PUBLIX OPINION file.
11. Income Tax Payments are due March 15. Prepare to offset this temporary shortage of funds for amusement purposes.
12. Lincoln's Birthday Today. Was it anticipated?
13. Help to stop the waste in good, repeatable ideas. Tell 'em TODAY to the whole circuit via PUBLIX OPINION (the official "voice" and "idea exchange").
14. Valentine's Day is Today. Did you "anticipate" and cash in?
15. Don't let your MONDAY BUSINESS turn into "blue" or "red."
16. Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, Nos. 10, 12.)
17. Coming!! Prepare for St. Patrick's Day! (March 17th.)
18. SPRING STYLES. Prepare tie-in with local merchants for shows, parades, and ad copy that sells your attractions.
19. Order monthly supplies?

Pay bills for discounts?

20. Are your "fronts" and posters lively and colorful enough to halt passersby?
21. Does every member of your staff like a daily "selling assignment"? Why not? It develops manpower!
22. Washington's Birthday Today! Did you anticipate it?
23. Inspect the properties in your care every week. Remember, elimination of dirt saves re-decorating costs. Check cooling plant for needed repairs.
24. Spot Publix and Paramount trademarks in all ads, trailers, and posters!
25. MANAGERS! Send your weekly reports in ON TIME.
26. Read all the trade papers regularly. Fan magazines, too! What do you do to build up those low-level hours at the Box Office?
27. Exercise a proper control over employees handling tickets and cash. Managers will create a good moral effect by taking keen interest in this branch of operation.
28. Your Home Office music department has musical help, advice, features and novelties for you, for every occasion. Write for them.

settings, such as a couch, chair, radio, piano, or whatever is required, can be obtained from merchants who should be most eager to lend this assistance for the valuable advertising involved.

"If the 'Live Lobby' must have fancy costumes, you can still get a portion of the needed apparel or equipment from some local concerns."

Suggestions Outlined

Miss Woods roughly outlines the following suggestions in 'Live Lobbies' for a few pictures:

"GOLD DIGGERS OF BROADWAY": A girl, or several girls in the lobby dressed as pirates with a pirate chest (which can be a trunk painted with gilt and studded with glitter). Each girl should have a shovel (purchased at 5 & 10 cent store) with which she should ladle out butter-scotch wafers, which

look like gold, from the top layer of the trunk. The girls pass the wafers to patrons, by means of the shovel. Little shovels of orange colored cardboard can be made imprinted with an ad for the picture, to be handed out. In addition to this display, theme song records should be played on a Victrola, as usual, or on loud speaker connected with sound apparatus or Victrola in the office. Perhaps you can get a man to play the guitar in the lobby, doing the

REMEMBER THIS! The most successful live lobby display is the one that is gotten up at the expense of LOTS of brain-power, energy, ingenuity, initiative, selling ability and NO money—or at least, as little of it as possible!

Nick Lucas song hits in the evening only, between shows when you have a hold-out, or a crowd coming in.

"Rio Rita": A girl dressed in a Spanish shawl, mantilla, etc., carrying a basket containing cigarettes which she should distribute to the crowd together with a card advertising the attraction. Cigarettes can be promoted free from a local cigar store.

"Sweetie": A girl in sport costume with a box of candy hearts, either put up in envelopes or wrapped in tissue paper to which is attached a tag advertising the picture. Candy to be promoted.

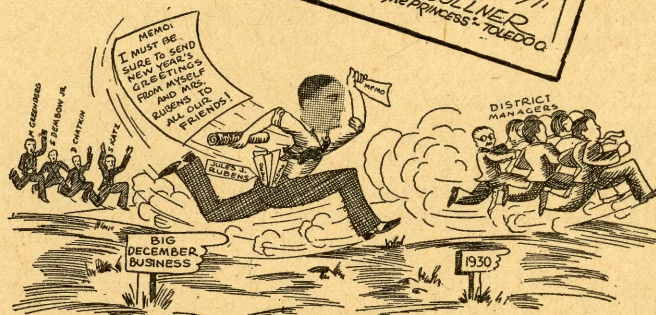
"Glorifying the American Girl": Several girls in parade costumes. They should parade in lobby and also, arrangements should be made whereby they should appear in a store window at a certain time one day during your advance ballyhoo.

"Pointed Heels": A girl in sourette costume wearing silk hose and slippers with very high heels should hand out cards advertising the picture. Good opportunity for tie-up with a hosiery store. Each card could bear a number and copy saying that lucky numbers will be posted in a certain hosiery store window, and the woman holding the lucky number will win a pair of hose.

"Paris": A lobby display of luggage with gowns, hats and wraps displayed on hangers and thrown over the trunks with a good-looking girl presumably engaged in packing, is a good suggestion for this picture. Little dodgers in the form of trunks or other luggage which will advertise the picture can be handed out to patrons.

READ 'EM AND THINK!

Holiday greeting cards that tell a bookful, came by the thousand to Your Editor's desk, and they were all appreciated. Some were amusing, and others were serious. Two cards that packed a wallop that everybody in Publix will appreciate, were sent by Division Director Jules J. Rubens, of Great-States-Publix, and Marsh Gollner, of the Toledo Princess. Read 'em and giggle—and think!



PARAMOUNT HAS MAJORITY OF COIN STARS

Publix Ave.

The move for a change came about when a complaint was registered that the present name typified an idea of a small town village street.

WOLFF SUNDAY HERALD-NEWS, DECEMBER 23, 1929

J. W. Brandon has been appointed manager of the Beau Arts Theatre, Palm Beach, Florida

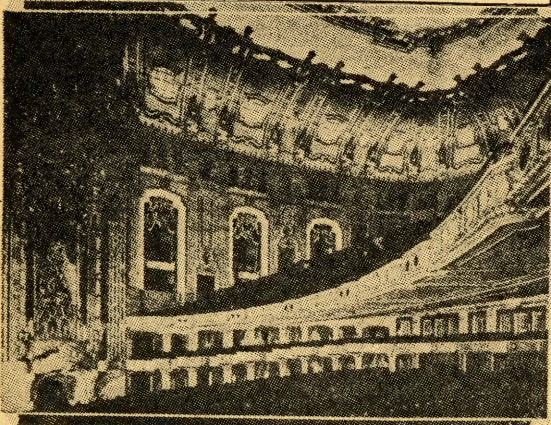
Parrish, manager, has been transferred to the Rex, Sumter, S. C. Wm. McCreary is the manager of the Lyric Theatre, Duluth, Minn.

J. W. Brandon has been appointed manager of the Beau Arts Theatre, Palm Beach, Florida

PLANT THIS FEATURE IN YOUR NEWSPAPER!

This feature article on the evolution of the theatre in its relation to architecture was one of a series which appeared in the Chicago Herald and Examiner. The subject is a timely one and you can plant a similar feature in your local newspaper. Write to Sam Palmer at the Home Office for stills of the New York Paramount, if you need them, and use photographs of your own theatre, also, to illustrate the article. Get the facts about how architectural beauty popularizes the movies from this reproduction and write your story. Any Sunday editor will grab it for his magazine section.

Palaces Rise to House Films



The Uptown Theater, Lawrence and Broadway, one of the popular large neighborhood theaters of Chicago, embraces all the modern features of cinema architecture.



Here is a view of the Paramount Theater, Times Square, New York, one of the newest and best equipped moving picture theaters in the country, in which are embodied all the most recent developments of such architecture.

'29 THEATER KEEPS PAGE WITH FILMS

Swift Evolution of Nickelodeon Depicted by Noted Architect: Edison Pioneer of Movies

(This is the sixth of a series of notable captions, sponsored by the Chicago Chapter of the American Institute of Architects, to be published in the Sunday Herald and Examiner on timely and interesting subjects connected with architecture.)

By GEORGE L. RAPP, A. I. A.
It is a far cry from the nickelodeon of yesterday to the palatial motion picture theater of today, yet the period of transition covers a relatively short span of years.

The history of the cinema itself is a fascinating story. After the invention and development of photography, many investigators worked over the problem of picturing motion.

Edison's Kinetoscope, which was called the father of moving pictures, in 1872 studied the movements of a rowing horse by means of a row of twenty-four cameras, exposed in order as the horse passed before them.

Edison's Kinetoscope, which was called the father of moving pictures, in 1872 studied the movements of a rowing horse by means of a row of twenty-four cameras, exposed in order as the horse passed before them.

In 1894 C. Francis Jenkins was the first to produce moving pictures by modern methods. Jenkins and his partner, Armat, improved the original machine, and the right to manufacture it having been obtained by representatives of Mr. Edison, it was marketed in 1895 as the Edison Vitascope. Projectors and pictures made by Robert Paul of London, and Lumiere of Paris, also were exhibited the same year, which may be considered as the beginning of the modern motion picture industry.

Historical Society Honors Nickelodeon.

The history of motion picture theater architecture may be divided into two periods. The first period covers the time when the motion picture was shown in very small houses for that purpose only and as secondary to vaudeville in the larger theaters.

On August 23, 1929, the Western Pennsylvania Historical Society unveiled a bronze tablet in Pittsburgh on the site of the first nickelodeon founded June, 1895, by the late John P. Harris.

The second period was entered

PART TWO—PAGE TWO

CHICAGO HERALD AND EXAMINER—A PAPER FOR PEOPLE WHO THINK

Architectural Beauty a Factor in Popularizing Movies

Continued from Preceding Page.

when the motion picture became the principal attraction of the larger type of theaters with the stage show as secondary. The universal popularity of sound pictures and the prospect of wide dimension film, in the opinion of many, will result in a new third period in cinema architecture.

Shown in Stores
First Films Also Screened
in Dime Museums

The early exhibitor was wholly without a barometer. True, the curiosity of the general public was aroused, but there was that element of uncertainty as to the future of the new form of entertainment that caused him to proceed cautiously and with a minimum of expenditure.

Consequently the first of the strictly motion picture theaters were the converted store type. The first pictures also found their way into such places as dime museums, assembly rooms and cheap concert halls in eastern cities. Architectural design and provisions for the safety or comfort of patrons were given little or no thought.

Exhibitors Prosper
Public Responds Quickly
to New Entertainment

Notwithstanding the makeshift arrangements made to accommodate the product of the new industry, the

pioneer motion picture exhibitor prospered. As the business became more stable specially constructed buildings began to replace the store type. Competition between neighboring theaters soon convinced rival showmen that the theater that gave its patrons a little more comfort and presented a better appearance slowly crowded out its competitors. The result was that small type theaters began to be built that were fireproof, well ventilated and architecturally pleasing.

The seating capacity of these new small type motion picture houses was also increased to from 500 to 1,000. The majority of these houses had small platform stages in front of the screen so that the motion picture program could be supplemented with singing or dancing acts. Pipe organs and ventilating systems were added and the architectural design generally improved, but no radical advances took place until the introduction of the deluxe type of cinema theater.

Abolish Columns
Cantilever Balconies Give
All Clear View

Logically, the tremendous development in the production end of the motion picture industry was reflected in demands for a similar development in the exhibition of the pictures. To successfully exhibit the rapidly improving film production, ideas and problems were presented which rendered the earlier picture theaters and even legitimate houses inefficient and obsolete and after several years of trial and error, the modern form of entertainment

met. It being no longer necessary to have the so-called intimacy of former times, it was a natural step to increase the capacities of theaters, in some cases many times their former size.

Due also to the fact that entertainment was continuous, additional problems were encountered which were entirely different from the requirements of the existing theaters, both motion picture and legitimate.

New Type Enters
Balaban & Katz First
to Stress Beauty

A second period in the history of the motion picture theater began with the advent in the field of a different type of showman—one who believed that people go to the theater to live an hour or two in a different world, that the atmosphere of a palace should prevail in a theater and that this could be arrived at by gorgeous stage settings, luxurious drapes and enchanting music.

It is generally agreed that Balaban & Katz were the progenitors of this new type of showman. They became experts in the study of the psychology of the theatergoer and are responsible for many innovations in theater management.

The erection of the Central Park Theater in Chicago in 1914-1915 by Balaban & Katz was the forerunner of a general type in which the motion picture became the principal attraction.

The Central Park was furnished and decorated in a manner not previously attempted in a motion picture theater and the effect on theatergoers was very pronounced. The clear direct view of the stage, un-

obstructed by columns and the intimate contact that is always felt in this type of house made it an overnight success. Immediately plans began to be formulated for a much larger and more luxurious neighborhood motion picture theater to be worked up along its general lines.

The longer shows and waiting necessitated larger and more comfortable auditoriums the patron must have contact with easy sight lines and as a stage show was to be added to the silent drama the audience would have to be as near perfect as possible. The larger seating capacity of the balconies demanded broad and gradually ascending stairways leading from impressive lobbies and foyers that would make the way up attractive and inviting.

An intensive study of these problems over several years resulted in the next great forward step in the development of the motion picture theater, the Tivoli in Chicago, opened in February 1921. This theater, of a seating capacity of 4,500 was the largest ever attempted in an existing theater and was a tremendous advance in all ways over any motion picture theater that had been built before.

Beauty an Asset
So, Side Theater Model
for Exhibitors

Upon entering this theater the patron finds himself in a lobby imposing and handsomely decorated, lobby running the full width of the building and the equivalent of its stories in height. At the far end is a decorative stairway leading the

mezzanine and balcony and the entire area is available for the holding of the patrons waiting for the next show.

The plan itself is so well conceived that even with as many as 5,000 persons waiting the audience of the theater upon leaving does not come in contact in any way with those waiting and consequently exits smoothly. The stairways are so invitingly arranged that the mezzanine and balcony are very easily reached with a result that the balcony and mezzanine are patronized as well as the orchestra floor.

The part which architecture has

played in the planning and building of motion picture theaters brings out the point so frequently advocated by architects that good architecture is a genuine business asset.

Another article on this interesting series on architecture will be published in next Sunday's issue of The Herald and Examiner.

Metropolitan in Boston Has Byrd Exhibit

The impressive achievements of the Byrd Expedition in the past few weeks makes the Antarctic and Aviation Exhibit in the lounge of the Metropolitan Theatre in Boston of extraordinary public interest. The exhibit, which had been on display in the lounge of the New York Paramount, has been placed in the Metropolitan by the Boston Globe in collaboration with the New York Times.

The exhibit features the maps, drawings, portraits, and action stills that pertain to the Byrd undertaking. In addition, there is a section devoted to historic flights and flyers, and another to airports and aircraft.

The newspaper has been running daily stories prior to the opening of the exhibit and throughout its duration.

CHRISTMAS TOY GAG BOOSTS GROSSES IN CHICAGO

"Toys for the kiddies!" was a welcome slogan to the hundreds of children receiving the toys on display during Christmas in the lobbies of the Chicago, Oriental, Uptown, Tivoli, and Paradise Theatres in Chicago but to the theatres it meant ticket sales during the worst season of the year.

Tie-up, which was effected with the Chicago American and Mandel Brothers' Department store brought the theatres lots of publicity, attractive displays, and increased attendance at no cost whatsoever. Details are as follows.

Newspaper started a campaign for dolls and toys to be given to the poor children at Christmas. The department store arranged the displays in the lobbies, and donated the toys. The newspaper printed stories and pictures about the displays and urged the public to attend the theatres.

TRY THIS ON YOUR M. C.!

C. B. Taylor, Director of Advertising and Publicity of Publix-Shea "Buffalo," promoted a song tie-up in connection with the "Who Will Marry Marian" feature conducted by the Buffalo Times, which netted him a big splash in the Saturday and Sunday Times. Papers in other cities are running this feature or similar ones and this offers a great chance to plug your "front" boy.

BEYOND 8000 THE BUFFALO TIMES, SUNDAY, SEPTEMBER 22, 1929

"I WILL MARRY MARIAN" BY "HAPPY" PHIL LAMPKIN

Melodious Song Dedicated to Sunday Times Beauty by Shea's Buffalo Stage Band Leader, in "Who Will Marry Marian" Contest Try it on Your Piano!

I WILL MARRY MARIAN

WORDS AND MUSIC BY PHIL LAMPKIN

"HAPPY PHIL" PLAYS THEM A NEW ONE

WORDS AND MUSIC BY PHIL LAMPKIN

I WILL MARRY MARIAN

WORDS AND MUSIC BY PHIL LAMPKIN

PHIL WANTS TO HELP SO HE WRITES A SONG

Stage Band Leader Thanks He Has Solved Marian's Marriage Problem. See Next Sunday's Times

After Phil Lampkin finished writing a song to help Marian decide who she'll marry, he tried it out on a group of the Omaha-High rhythm girls appearing at the Buffalo City Hall. The picture shows the girls listening while Phil touches the piano.

EIGHT PAGE SECTION FOR GALA OPENING IN FLORIDA

An eight page co-operative newspaper section plus two pages in the regular section featured the campaign on the gala winter opening of the eight Publix theatres in West Palm Beach, Florida. Credit for the undertaking goes to Wallace Allen, District Advertising Man of that section.

An attractive full page ad announcing the theatre's part in the gala winter season fills the first page of the section. Program announcements of each house also appear on this page, selling the opening shows in a most effective way. This is followed by a page devoted to institutional copy and to merchants ads. Page three contains a story on the picture "Broadway", playing at the Kettler Theatre, and a seven column full page ad for all the theatres.

On page four there is excellent copy on "The Cock-Eyed World" and "Tanned Legs", and three one-quarter page merchant ads all congratulating Publix on the gala seasonal opening. Institutional copy, cuts, and readers on the attractions share the other four pages with the ads of local merchants.

Response to the co-operative efforts were so exceptional that at the last minute, space was over-sold and two extra pages were arranged for. One of these contained pictures of all the theatres, while the other contained a six column full page combination ad for the eight Publix Theatres.

YOU SHOULD HAVE ONE OF THESE!!

The Home Office warehouse has several hundred copies of the Paramount-Publix Annual Edition of "Variety," which are available for Publix theatres that need them to complete their reference files.

If you haven't one of these editions, you should write to L. L. Edwards, Home Office, and he'll send you one. It's packed with information of permanent value which should be accessible to all of the employees of your theatre.

'LOVE PARADE' RADIO TIE-UP

A very excellent tie-up can be effected with your local radio dealers, on "The Love Parade."

Inasmuch as the story revolves around the country of Sylvania, Herbert Chatkin, manager of the Publix Paramount, Springfield, suggests that managers can very easily get whole-hearted co-operation from local radio merchants on Sylvania radio tubes. Leon Bamberger of the Paramount exploitation department is now working on a national Sylvania tube tie-up. In the meanwhile, start contacting with merchants so as to be all set when "The Love Parade" is booked for your theatre.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix



The Official Voice of Publix

Opinion

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of January 10th, 1930

No. 18

There is a wealth of information, advice and help available to the manager of every Publix theatre. If proper advantage is not taken of this opportunity, it is the fault of the theatre manager. His program should be completely plotted a month in advance, then carefully checked up to see whether it contains maximum drawing power.

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

HOOVER WISDOM

An incident that points a good example to everyone in Publix was related by Mr. Katz a few days ago at a meeting of his executive cabinet.

Mr. Katz was among the business leaders who recently had the privilege of discussing the 1930 national prosperity program with President Hoover.

In addressing members of his home office executive cabinet, Mr. Katz passed on to them an attitude which he said Mr. Hoover had displayed during the course of the interview.

Mr. Hoover, at the time, expressed the belief that it was his duty to solicit and encourage advice from industrial leaders because every citizen would benefit by it. His attitude was that advice from a great many expert sources, rather than reliance upon the ability of a single individual, no matter how highly placed in authority, would afford the greatest possible assurance of national prosperity.

"This attitude from our great public administrator and executive," declared Mr. Katz, "should be most illuminating to each of us in the conduct of our individual affairs. The rapidity with which conditions and influences change in modern life, makes constant and reliable information imperative, as well as faultless application of that information."

"Security of everyone's interests is obtained best from the counsel of collective thought. There is no individual in Publix, no matter what his position, who can afford to rely solely upon his own judgment, as long as community thinking and information are so easily obtainable."

TITLE - DAFFY

In any organization, you've noticed individuals who suddenly seem to go hay-wire, when, after considerable hard and intelligent work, plus humanness, they have achieved a promotion and a title. The name of their ailment, we think, ought to be "Title-daffy"—and the cure, we also think, ought to be a lusty wallop with a ball-bat, laid across the rear-perspective of the sufferer. If the cure is not instant, then an operation for removal of the troublesome title, should be the next consideration.

A title, like a medal, is a symbol of accomplishment and in basic theory is bestowed only as a beacon for the inspiration and guidance of others who wish to make progress. All hope of winning and holding intelligent support, or of passing along valuable instruction or experience, is sacrificed when the individual designated for that responsibility suddenly goes "title-daffy."

Take the army, for instance. In the non-commissioned branches, usually when a corporal gets his "stripe" as reward of merit, he instantly ceases to be meritorious. After he's been "poison" to his squad for a week or two, he either loses his stripe, or succeeds in getting "hep" to himself. In the commissioned rank, a second-lieutenant is generally hard-bitten by the title-bug. The quicker he can restore his humility in the sight of the Lord and also those above and below him, with whom he must work, the longer he'll hold his title. This goes, of course, in show business too. Martinets are justly unpopular, anywhere.

ARE YOU GUILTY??

Typewrite your name at the bottom of memos and letters and then sign it LEGIBLY. Your handwriting is not known to most people who get letters from you—and even if it were maybe they don't want to waste an hour investigating to see who wrote it.

SOUND TIPS

From Publix Department of Sound and Projection.

HARRY RUBIN, Director

Sound Bulletin No. 41

CLEANING THE FADER

Carbon tetrachloride is the best agent for cleaning the fader. It is available under that name or as Carbona in any drugstore, and in many groceries and five and tens. It is used in some types of chemical fire extinguishers, and may already be in your projection room in that form.

Clean the contacts of your fader with a cloth moistened in carbon tet. Do not use cotton waste. Be VERY careful not to bend the contact fingers out of shape. The best way to avoid this is not to try to clean the fingers directly. Clean the contacts, rotate the fingers over them a half-dozen times, and then re-clean the contacts. That will usually be all that is necessary. In extreme cases rotate the fingers over ONE thickness of the wet cloth, watching that it does not bunch up under them. Bent fingers cause more and worse fader trouble than dirt.

The red eraser on the back of a pencil can also be used to clean the contacts. Generally speaking, carbon tet is better because the eraser quickly becomes too dirty for further use.

After cleaning, microscopically fine layer of vaseline should be placed over the contacts for lubrication, to prevent their scratching. But too much vaseline—and very little is too much,—will tend to act as insulation, and furthermore will catch all sorts of dust and dirt. The rule for applying vaseline is to apply the least amount possible. Rub a tiny scrap into the palm of one hand—just enough to make the hand feel greasy, no more. Not enough to be seen. Then rub the ball of

NEW YORK PROGRAM PLOTS

Week Beginning Jan. 10th
New York and Brooklyn Paramounts

1. Prelude..... (10)
2. Paramount Sound News and Sound Trailer on "Behind the Makeup"..... (10)
3. Organ Concert..... (5)
4. Publix Unit..... (32)
5. "Glorifying the American Girl"—Paramount Talking Picture..... (96)
6. Trailers..... (2)

145 minutes

Rialto-New York

1. Paramount Sound News.... (10)
2. "On the High C's"—Paramount Talking Comedy.... (10)
3. "Springtime"—Disney Sound Cartoon..... (6)
4. "The Virginian"—Paramount Talking Picture—Fourth Week..... (92)
5. Trailers..... (2)

120 minutes

Rivoli-New York

1. Paramount Sound News.... (10)
2. "The Moonbeam's Bride"—Paramount Sound Short.... (10)
3. "The Fatal Forceps"—Paramount-Christie Comedy.... (20)
4. "The Mighty"—Paramount Talking Picture—Third Week..... (76)
5. Trailers..... (2)

118 minutes

Criterion-New York

1. "Love Parade Overture"—Paramount Talking Picture—Eighth Week..... (110)
2. Trailers..... (2)

115 minutes

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Peacock Alley—7 reels (AT)...	Tiffany	5800	65 min.
	Their Own Desire—7 reels (AT)	M.G.M.	5858	65 min.
	Lillies of the Field—7 reels (AT).....	1st Natl.	5800	65 min.
	Lummox—9 reels (AT).....	United Art.	7400	82 min.
	(AT)—All Talking			

LENGTH OF TALKING SHORTS

PARAMOUNT				
	Battle of Paris (Trailer).....		295	3 min.
	Eddie Cantor—"Getting a Ticket".....		985	11 min.
	A 1,000,000 Me's.....		965	11 min.
	Behind the Makeup (Trailer).....		235	3 min.
	The Mighty (Trailer).....		240	3 min.
	News No. 45.....		930	10 min.
WARNER				
3667	White Lies.....		820	9 min.
4442	Lincoln Gettysburg Address.....		360	4 min.
909	Paula Treuman—"Glimpse of Stars".....		650	7 min.
914	Lou Down—"Birds Eye View of Harlem".....		700	8 min.
917	Molly Picon.....		917	10 min.
923	Herschel Heulere—"Madcap Musician".....		700	8 min.
3289-90	All Square.....		1290	14 min.
3680	Maid's Night Out.....		680	8 min.
PATHE				
	Happy Golf (Sportlight).....		750	8 min.
TIFFANY				
	Enchanted Forest.....		890	10 min.
INDEPENDENT				
	The Mask.....		700	8 min.
Length of Non-Synchronous Shorts				
PARAMOUNT				
	News No. 45.....		800	9 min.

your finger against that palm, and apply that finger to the fader. The idea is to have just enough vaseline on the contacts so they will feel slick to a perfectly clean finger—NO MORE. Non-oxide grease should not be used as a substitute for vaseline in this case. The same method of cleaning applies also to gain controls and rheostats.

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Roadhouse Nights by Rus-			Meet the Boys.....	6	2-4
sell Holman	5	4-5	Dr. Emanuel Stern's Bio-		
Condemned by Bruce Gal-			graphy	7	3-5
lup	5	1-2	Pastor Says Films Check		
Reviews of "Shorts" by			Crime	7	5
Louis Notarius	5	1-4	Forecast for February....	8	2-5
Laughing Lady	3	3	Paramount Has Majority of		
Sweetie	6	2	Coin Stars	9	1
Rio Rita	6	5	Copies of "Variety" Avail-		
The Love Parade.....	10	2	able	10	2
Taming of the Shrew.....	11	5	Boston Has Byrd Exhibit..	10	5
Special Stunts			Every Theatre Must Have		
Snowballing Party.....	2	1	Library	11	1
Coolidge Given Life Pass..	3	3-4	Vending Machines for Lob-		
First Publix "Radio-vue"			bies	11	5
Hour	3	4	Editorials	12	1-2
Shock Selling Campaign			New York Program Plots..	12	3
Rocks Chicago.....	4	1-5	Length of Features.....	12	4-5
Chamber of Commerce			GENERAL NEWS		
Booklet.....	4	4-5	Mr. Katz Demands High		
Blue Monday Stunt.....	6	5	Pressure DeLuxe Show-		
Selling Shows in Answer-			manship	1	3-5
ing Telephone.....	7	1-2	Records Crash in Last		
Midnight Whoopee Show..	7	2	Week of Old Year.....	1	4
Manual Urges "Live Lob-			Mr. Lasky Sounds Keynote		
by" Stunts	8	1	of 1930 Production Pro-		
Publix Avenue in Portland			gram	1	2-3
Bad Weather Jinx Jolted..	9	2-5	Adolph Zukor Celebrates		
Feature on Architecture... 10	1-5		Birthday	3	5
Florida Eight Page Section 10			Coming Year's Outlook in		
Tennessee Lobby Flash... 11	2-4		Film Industry Prophesied	3	1-4
Utah Canned Food Matinee 11	1-5		Ed Olmstead Joins Art		
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Weekly Radio Program....	3	5	Paramount Studios Plan		
			Big Expansion Program..	6	4-5
			Some Novel Holiday Cards..	8	4-5